

THEATRICAL NEWS AND CHAT OF THE WEEK

minist, George All, who played the original Tige, will be seen as Spike, and others in the company are Al Lamar, Maurice Hazen, Nannie Dodson, and beautiful Vida Perrin. The added attraction will be the distinguished comic opera stars, J. K. Murray and Clara Lane, lately of the Savage Opera Company, in their charming musical novelty "A Knight at Home." The playgoers will find Herr Gratz's baboons a great feature introducing Diavolo, the look-the-loop monkey; Franco Piper swings and tosses bananas as he plays; Lester & Acker present "The Little Immigrant;" Miss Sadie Jansell gives imitations of stage celebrities; and Maybelle Meeker will add her snappy dances and songs to the bill.

Majestic—Nat Wills in "A Lucky Dog."
Nat Wills' annual Washington engagement is to be played this year at the Majestic, beginning with tomorrow's matinee. He comes in a big rapid-fire comedy called "A Lucky Dog" and surrounded by a large company of clever singers and dancers. Among them are Della Stacey, Mae Harrison, Anita Zorn, Lee Hobbs Martin, Charles Udell, Fred Reynolds, Joseph Egerton, James Vinton, James D. Wilson, Peter Griffin, and a chorus which includes Sybil Brennan, Elinor Russell, Mabelle Marlowe, Edna Mitchell, Marie Francis, Genevieve Greco, Adeline Hollis, and Sylvia Thorne. Matinees Monday, Wednesday, and Saturday.

Academy—"From Tramp to Millionaire."

A. H. Woods' new comedy drama, "From Tramp to Millionaire," will bid for public approval at the Academy this week. The play is of the spectacular, sensational order, with an abundance of clean comedy inserted and is said to be the best work of the author, Mr. Owen Davis. The story tells of Roger Wilson, capitalist, who accumulated his wealth, through a patient stolen from Dick North, whom he had taught to drink and finally to use drugs, in order that he might be more pliable in his grasp. North sinks lower and lower until he becomes a tramp, animated by the hope of finding the man who has not wrecked his life, and broken his wife's heart, and to find his daughter, who, though he doesn't know it, has been taken into Wilson's home, and reared as his ward. The discovery of the child by the old tramp and their efforts in which they are aided by a young clerk in the moneyed monarch's employ to right the wrong which had been done them, brings the piece to a pleasing finale only after a series of heart-rendering scenes and sensational climaxes.

National—Second Elmdorf Lecture.

Tomorrow afternoon Dwight Elmdorf will give the second of his series of lectures at the National Theater. The subject is "The Rhine From Heidelberg to Cologne," and illustrating, as it does, the beautiful section of the Rhine which lies between Mainz and Köln, is bound to prove fascinatingly interesting. The most interesting and picturesque places, the castles and their legends told, in conclusion the Rhine fall, the beauty spot on the upper Rhine, is portrayed in motion. Last Monday afternoon an audience which completely filled the house, listened to Mr. Elmdorf's talk on Holland. His lectures this season are even better than last, if that be possible. The three remaining subjects will be "Switzerland," November 26; "Northern Italy," December 3; "Southern Italy," December 10.

Lyceum—"A Wise Guy" and "The Jolly Girls."

Edmund Hayes, comedian and character actor, will be seen at the Lyceum this week in his great part of Spike

Hennessy, the piano mover, in the rollicking musical comedy "A Wise Guy," by George Cohan and Miss Adele Palmer. This is said to be something out of the ordinary in the amusement line. The musical numbers are of the jingling, catchy order and the novelties and specialties introduced are of the highest caliber. The chorus numbers twenty pretty girls, who are graceful and well trained. Speeches are contributed by John W. Sherry in popular songs; the Eccentric Comedy Four, muscular and acrobatic; the De Kalbys, expert clog dancers; and Miss Harriette Belmont, a charming little soubrette.

Majestic—Sunday Night Concert.

Sunday night concerts at this theater, which have become so popular, continue tonight with an interesting line of motion pictures. The feature film, is the "Mother in Law," and is an event likely to attract the musical lovers of Washington. Miss Yaw has not been in this country for some time, but she is remembered as having a voice of unusual range, and it is said her technique has been strongly developed during her years abroad, while a personal charm, fully equal to the vocal, helps to carry her audience along with her.

Columbia—Ellen Beach Yaw's Recital.

Ellen Beach Yaw's song recital is scheduled for Tuesday afternoon at the Columbia Theater, and is an event likely to attract the musical lovers of Washington. Miss Yaw has not been in this country for some time, but she is remembered as having a voice of unusual range, and it is said her technique has been strongly developed during her years abroad, while a personal charm, fully equal to the vocal, helps to carry her audience along with her.

Academy—Shepard's Moving Pictures.

At the Academy tonight, Archie L. Shepard's exhibition of moving pictures will present an all feature program, including such subjects as "Life of Napoleon," "Waiting at the Church," "Uncle Tom's Cabin," "Gulliver's Travels," "All Baba and the Forty Thieves," "Snap Shot Flend," and "Vengeance is Mine."

Coming Attractions

National—Mary Mannering in "Glorious Betsy."

Some time has elapsed since Mary Mannering has been in this city, and the admirers of this delightful actress will eagerly welcome the announcement of her coming to this city at the National Theater commencing Monday, November 26, in her latest and what has been described as her best play, a four-act romantic comedy called "Glorious Betsy," written by Rida Johnson Young. The character, that of the title role, in which Miss Mannering will be seen, is no less a celebrated personage than that of the radiant, lively historic beauty, Elizabeth Patterson, the Baltimore belle, whose marriage to Jerome Bonaparte contributed a page to international history.

Columbia—"The Old Homestead."

The perennially popular play, "The Old Homestead," comes to the Columbia next week. It needs no introduction. It is one of the earliest and best of the rural dramas, and has entertained its thousands while less enduring plays have come, had their season and been forgotten. It is some years since it has been seen in Washington, and it should draw big houses.

Belasco—Camille d'Arville in "The Belle of London Town."

Camille d'Arville, who is returning to the legitimate stage this season, under the Shubert banner, will be seen at the Belasco next week in a new comedy set to music by Julian Edwards and Hanslaus Strang. Miss d'Arville's part is said to fit her admirably, and the co-

turning and scenic effects are guaranteed of the best. The comedy engaged to support Miss d'Arville has been selected with the greatest care, and includes such players as Carl Stahl, Robert E. Cayendish, Frank Farrington, Orville Harold, Hal Pearson, Arthur D. Wood, Herman Steinhilber, Edmund Stanley, Joseph Frohoff, Ruth Peabody, Belle Thorne, Alice Knowles, Hilda Hollis, and Kathleen Clifford. A large singing and beauty chorus is a feature of the production.

Chase—Valerie Bergere and Vaudeville

Thanksgiving week attractions at Chase's will include as their leading novelty Valerie Bergere & Co. In "A Bowerly Camille," Cliff Gordon will be second in importance and the others will introduce O. Hana San & Co. in "The Geisha's Dream;" Sam Watson's "Farmyard Circus;" Kelly & Violette; Polk, Kollins and Carmen sisters; Bertina and Brockway, and "Mother-in-Law" motion pictures. Chase's prices are never raised Thanksgiving Day matinee, and no door checks or intermission will be allowed at either performance on the holiday. Seats are on sale tomorrow.

Majestic—Eugenie Blair in "A Woman in the Case."

The many friends and admirers of Eugenie Blair will no doubt be pleased to hear that she is coming to the Majestic, week of November 26, in Clyde Fitch's most remarkable play, "A Woman in the Case," a piece especially well suited to Miss Blair's exceptional ability. Her supporting company and, in fact, the entire production, is fully up to Managers Wagenhals and Kemper's usual high standard.

Academy—"The Four Corners of the Earth."

For the week of November 26 (Thanksgiving week) the Academy offers its patrons a new and spectacular melodrama in "The Four Corners of the Earth," which, as the title implies, carries the spectator to all corners of the earth.

SOTHERN AND MARLOWE BETWEEN THE ACTS

"It is a great undertaking, I admit, to produce eleven new plays in one season," said Mr. Sothern at the Belasco after one of his performances last week. "And Miss Marlowe and I would never have attempted so much at one time had we not felt that an extensive repertoire is the best safeguard against possible failure in our European tour next spring."

"We realize that whereas one or two plays a season would be sufficient in America, where we are fairly well known, in England, Paris, and Berlin, where the vast majority of theatergoers have never heard our names, we must rely largely upon the novelty of our productions and the importance of the vehicles to excite interest. For this reason, we have selected plays by such recognized dramatists as D'Annunzio, Sudermann, and Hauptmann."

"We also recognize the fact that our work must undergo comparison with popular 'home acts,' and so our repertoire is largely of productions that will be new to the London stage."

Mr. Sothern's earnestness and integrity are as manifest in the discussion of his plans as in his work on the stage. He would not make a successful press agent. He is not fond of the first person, and there is nothing in his unaffected manner to suggest that he is one of the foremost of American players.

"We are making a bold experiment, one the wisdom of which only time can prove," said Miss Julia Marlowe in her dressing room Friday night, still flushed

from the exertion of her poetic dance in "John the Baptist."

"Of course, it would be delightful to be able to play Shakespeare always, but that is impossible. It has never been done, even in the days of the Macready and the Kembles. They were forced to get dramatists of the day to supply them with fresh vehicles. In seeking new material we think that we have found in the poetic dramas which we have presented in Washington plays not only possessing novelty, but intrinsic merit."

"As to whether our departure from the beaten paths of romantic drama and problem plays will meet with success, you are in a better position to know than Mr. Sothern or I. We are naturally enthusiastic, for we have devoted a great deal of thought and work in the preparation of this season's repertoire, while you see our efforts from the viewpoint of the passive and disinterested onlooker."

Expressing great pleasure and gratification at the hearty reception that had been accorded the Sudermann play, Miss Marlowe added: "The role of Salome is entirely different from anything I have attempted in the past. Hitherto the audience has always been 'on my side' for my impersonations have invariably been those of the romantic heroine." Then with charming naivete she almost pleaded: "But even Salome is not wicked, do you think? She is only a naughty, pleasure-loving girl who had as her only preceptor a mother in whom she placed implicit reliance."

Had Miss Marlowe urged that Salome was the woman-child it would have been impossible to refute the statement when the actress of the stage turned advocate for the wild, passionate girl of Sudermann's creation.

While Miss Marlowe's Salome is entirely distinct from her Katherine, the one recalled the other, and it was a delight to discuss with her last year's production of "The Taming of the Shrew," when the co-stars divested Shakespeare of the stiltedness with which previous performances had been imbued and showed that the Elizabethan poet had given the world the comedy as well as compelling tragedy.

TALE OF THE BELL BOY AND THE BULLDOG

Animal impersonation or pantomime, in which an actor is garbed as a four-footed character in an extravaganza or spectacle, has reached the dignity of art, and the leading pantomimist in this arduous line is George All, who will appear with "Buster" Gabriel at Chase's this week. Mr. All enacts the canine part of "Spike," the faithful ally of "Buster" in their mischievous pranks in "Auntie's Visit." Mr. All created the very similar roles of "Tige" in "Buster Brown," which Master Gabriel created and starred in; also the bear in Weber & Fields' "Fiddle-de-dee," and Bruin, in "The Wild Rose."

After a matinee recently Mr. All, feeling that his dog suit needed repairing, took it to the hotel. After finishing his work on the dog dress, he put it on and called Gabriel into his room to see how it looked. Gabriel, always eager for a joke, rang for a bell boy. A colored lad responded, and, walking into the room without knocking, saw the dog. Gabriel said: "Slick him, Spike." The bell boy ran for his life, never

waiting for the elevator, down five flights of stairs, four steps at a time. He pushed up to the clerk of the hotel, saying between breaths: "Lordy, Lordy, get a shotgun! There's the biggest bulldog up stairs you ever seed in your life, and he certainly did try to eat me."

"BEN HUR" LONG TIME REACHING THE STAGE

In the recently published "Low Wallace: An Autobiography," reference is made to the pressure that was, long and in vain, brought to bear upon General Wallace for the dramatic rights of his novel. Miss Mary H. Krost, who arranged and completed the autobiography which the general left unfinished, includes these remarks of his on the project to stage the play, in second volume:

"I have always had a fear that whoever should undertake the production dramatically would fail to treat it in the proper spirit of reverence. This is one of the reasons why I have heretofore declined to allow it to go on the stage."

"A number of persons well known in the historic world have applied to me for the privilege. Lawrence Barrett was very persistent in his request. The last time I saw him he spent an evening trying to convince me there was in the book a theme for a great play, without trenching upon any of the parts made sacred by the appearance of the Saviour. Still I declined."

"The young Salvini was also persistent in his requests. He had the idea that he would make an excellent Ben Hur, and I was of the same opinion. The Kralfay had a prodigious scheme, the main point of which was the chariot race. They proposed leasing thirty acres of ground on Staten Island, of which two acres were to be reserved and fitted up for that exhibition. I need not speak of their reputation, but, notwithstanding, I gave them a refusal. The privilege has also been asked of me by playwrights in England and Germany. In 1888 the right of dramatization was finally given to the Messrs. Klaw & Erlanger and the play was produced. Miss Krost adds that "the play, 'Ben Hur,' succeeded beyond its author's utmost hope."

OPIE READ AT BAY.

Opie Read is a good story teller. Everybody knows it, and this proves it: How many platforms, at the close of an evening, have had some fond parent tell them of little Mary, aged eight, or little Willie, aged nine—a real prodigy, who could recite, sing or play divinely? Few who travel from course to course have escaped these future hopes of overzealous parents and friends. Opie Read has met his share.

At the close of one of Read's evenings a proud father and mother introduced themselves to the novelist and asked if he could not hear their little prodigy Mary recite in the morning.

Of course Mr. Read would be very glad to hear the future star, but was so sorry that he had to catch the early morning train.

The father: "But the train doesn't go till 11:30."

Mr. Read: "Yes, I know, but I am compelled to take the early morning freight."

The father: "That is a fast freight, and doesn't stop here."

Mr. Read: "Well, it will stop for me. You see, I have to catch it to get to my next date. The superintendent is an old friend of mine. I wrote him and received a reply today that he had wired the agent that the train would stop, and to allow me to get aboard."

The father: "I don't see how that can be. I'm the agent, and nobody has wired me."

Mr. Read: "To tell you the truth, I'm a liar. Bring the little girl around to the hotel at 9:30."

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